

DANZAN RYU GOES TO JAPAN

By Michael Belzer



In May 2009, three members of *Danzan Ryu* journeyed to Japan as part of a 17 day intensive training with the Santa Monica *Shindo Muso Ryu Jojutsu* Group. Brendan Dowling, Bill Fordes and myself (Mike Belzer) – all *Danzan Ryu jujutsuka* - have also been training in *jojutsu* since 2007 and we were very fortunate to have this incredible opportunity to travel, with our instructors Steven Bellamy-*sensei* and his wife *Chisato Mishima*, to the land where this art originated. Before forming the Santa Monica *Jojutsu* Group, Bellamy-*sensei* lived in Japan for 35 years and was a member of the British *Karate* Team as well as a *Kodokan judoka*. He has high *dan* ranks in *Goju Ryu karate*, *Kodokan judo*, *iaido* and the *Menkyo Kaiden* (License of Full Transmission) in *Shindo Muso Ryu jojutsu*. *Chisato Mishima* is a former Miss Fitness of Japan and is an advanced practitioner of both *jojutsu* and *iaido*. The sixth and final member of our “band of barbarians” (*gaijin*) included Rich Kazcmarek, a *Yoshinkan akidoka* from Belize.



Mike Belzer in front of a ceremonial drum at the Meiji Shrine in Tokyo



The “Band of Barbarians” (starting from left): Brendan Dowling, Bill Fordes, Steve Bellamy-*sensei* (in hat), Chisato Mishima, Rich Kazcmarek.

History

Shindo Muso Ryu is a 400 year old *koryu* (old flow) martial art based on the use of the 4-ft. *jo* vs. the *bokken* (wooden sword). I originally started training in *Shindo Muso Ryu* in 1974 when I was 18 years old, living in Japan for nine months to study the martial arts. I had the great fortune to learn the basics of the art from the last headmaster of the *ryu*, *Shimizu Takaji*, at his dojo in Tokyo, the *Rembukan*. *Shimizu-sensei* was considered a

national treasure in Japan for the contributions that he made to the art of *jojutsu*. At the age of 19 years old, *Jigoro Kano* employed *Shimizu-sensei* as the weapons instructor for the newly formed *Kodokan Judo* Institute, which at that time was supposed to become a centralized training center for all Japanese martial arts, not just the newly formed art of *judo*. It was through this “*judo* connection” that several decades later the martial historian,

Donn F. Draeger, became aware of the old, classical fighting styles of Japan and became the first westerner to be allowed to learn the art of *Shindo Muso Ryu jojutsu*.



Seated Far Left: A young *Shimizu Takaji* holding a *kusarigama*. *Jigoro Kano* is seated second from right along with other *koryu jujutsu* teachers that were making the shift from *jujutsu* to *judo*.



Jon Bluming (L) and Donn Draeger (R) practicing *jojutsu* under the watchful eye of their teacher, *Shimizu Takaji*, 1959



Donn Draeger (L) speaking with his *sensei*, *Shimizu Takaji*, circa, 1961



Shimizu-sensei (R) makes a *jo* strike against his *shihanke* – senior student, *Kuroda Ichitaro*. *Kuroda-sensei* was the direct teacher of Steve Bellamy for 13 years in Japan.



Kuroda Ichitaro was also ranked 10th *dan* in *Iaido*. *Kuroda-sensei* prepares a thrust with the *jutte* against a young *Kaminoda-sensei* (Far Right)

Gasshuku – Jungyo

In the planning phase Bellamy-sensei described this *gasshuku* (intense training) as a *jungyo*. Being “on *jungyo*” in Japan means that you will travel and train at various *dojo* within your own *ryu* to gain as many different perspectives (from the different *sensei*, his students and his *dojo*) as you can about your art. We started in Tokyo and moved south, visiting two *dojo* in Tokyo as well as the famous *Budokan* – the center of the modern martial ways of Japan; the *Butokuden* – Hall of the Classical Martial Arts in Kyoto; the *Fukuoka Budokan* and the *Shinto* Shrine dedicated to *Shindo Muso Ryu* on the top of Mt. Homan, located in the birthplace of *Shindo Muso Ryu* in Southern Japan, *Fukuoka*.



We visited Tokyo, Kyoto, Himeiji, Miyajima, Fukuoka and Nagoya.



We had daily one-on-one training with Bellamy-sensei, in addition to our visits to the different dojo.

The Kaminoda Dojo

Kaminoda Tsunemori was a full time police officer and head of the Tokyo Riot Squad for many years in *Tokyo*. As a matter of fact, *jojutsu* is still used as a primary weapon of the riot squad and *Shindo Muso Ryu* is the system they use to train in the use of the short staff. Bellamy and *Kaminoda-sensei* spent many years training together on the dojo floor at both the *Rembukan* and the *Keisjo* (police dojo) back in the 60's and 70's. After 20 years apart this was a great opportunity for them to renew their friendship. Our group of *gaijin* ("foreigners" is the polite translation, but it really is more like "barbarians") was invited to train at the *Kaminoda dojo* for two days in a row. The first day was really a "get to know you session" with the senior instructors of the dojo, a regular group of students and the five of us (Bill, Brendan, Rich, *Chisato* and myself). Both *Kaminoda* and *Bellamy-sensei* were not present for this training. We worked through the *kihon* (basic movements) and the set of 12 *kata* known as the *Seitei*, which is really a "sampler" of various *kata* from the entire system of *Shindo Muso Ryu*.



Kaminoda-sensei, age 82 and *Bellamy-sensei* at the *Kaminoda Dojo*

Each of us was assigned to train with a *menkyo kaiden* (a fully licensed teacher) and naturally there was the usual, “*It is not like that, it is like this*”. Of course, we simply said ‘*Hai!*’ and did exactly what we were told. They were polite and we were respectful, maintaining an attitude of *junanshin* which is the very first precept that a *Shindo Muso Ryu jodoka* learns: to maintain an open and flexible mind and to trust both the teacher and the process of learning, even if you don’t “understand” it at the moment. This was a three hour training and after we finished we all went for some good food and some of the fantastic Japanese beer! Later that night Bellamy-sensei informed us that, according to *Kaminoda-sensei*, we had all done well and he was inviting us to a special training the next day, designed just for us. Looks like we passed that test!

The next day was another three hour training that took us into some of the less practiced aspects of the system, which included *kenjutsu* (paired sword *waza*) and the *kusarigama* (sickle with weighted chain). We were given special demonstrations for each of these weapons and had the opportunity to practice the *kenjutsu* with members of the *dojo*. *Kaminoda-sensei* is not only a *Menkyo Kaiden* of *Shindo Muso Ryu Jojutsu*, he is also the headmaster of *Isshin Ryu kusarigama-jutsu* (sickle and weighted chain) and a fully licensed teacher of the *Itatsu Ryu hojojutsu* (rope binding/arresting techniques). No photos were allowed of the actual training but I did manage to get some of the dojo right after we finished up and some nice group shots too. The preservation of this 400 year old tradition is of the utmost importance to *Kaminoda-sensei*. He told us he would be willing to go anywhere *at his own expense* if he found a group of people interested in learning the art.



The Santa Monica Group and the *Kaminoda* Group



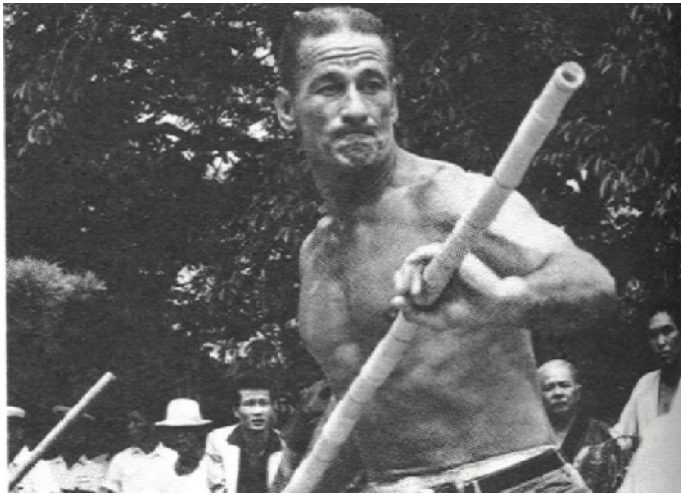
Kaminoda-sensei with “The Barbarians”

Embu at the Butokuden

Kyoto is the home of the *Butokuden* – The Hall Of The Classical Martial Arts. This building is over 100 years old and looks like your ideal “classic dojo” that you fantasized about owning, ever since you watched the 007 movie, “*You Only Live Twice!*” (Later on in the trip, Bellamy-sensei took us to visit *Himeji* Castle where many of the ninja fight scenes were filmed. Donn Draeger was one of the fight choreographers for the movie.)



The *Butokuden* –
The Hall of The Classical Martial Arts of Japan



Donn Draeger, on the set of the Bond movie
"You Only Live Twice!"



Draeger, on the set with Sean Connery looking on
in the background.

Every year there is a multi-day *embu* (demonstration) at the *Butokuden* that features many of the *koryu* that are practiced through out Japan. The significance of this is that the *koryu* are considered "closed to outsiders" and unless you are a member of the *ryu*, it is usually very difficult to even see the techniques, much less get on to the dojo floor to "practice with the class". It would be like a brown belt in *Danzan Ryu* trying to sit in on a *Shinyo* class. He would not be allowed in the room and he would be politely turned away. We were there for the first day of demonstrations and had the opportunity to see short demonstrations of about 15 different *koryu*, showing *kenjutsu*, *jujutsu*, *jutte-jutsu*, *naginata-jutsu*, *iai-jutsu*, *kusarigama-jutsu* and of course *jojutsu*.



Kaminoda-sensei (L) stands ready to
demonstrate the *kusarigama*.



Kenjutsu demonstration: One strike, one kill.



Kenjutsu: avoid and counter
photo by Brendan Dowling



Kenjutsu counters in action



The weighted end of the *kusarigama* has “trapped” the sword like a grappling hook.

photo by Brendan Dowling



The *jo* dominates the *ma-ai* (combative distance) of the swordsman

photo by Brendan Dowling



Abe strikes with the *jo*. Yamaguchi blocks with the sword.

photo by Brendan Dowling



The *jo* intercepts the sword.

photo by Brendan Dowling



Kuzushi-off balancing, preparing for a thrust from the *jutte*.

photo by Brendan Dowling



Specialized hand/wrist protection for full power strikes with the *bokken* – wooden sword.



Armored Warriors. We tend to forget that the *koryu* weapons were used by warriors in full armor. photo by Brendan Dowling

Seitei kata is a term that means “sampler forms”. Think of it kind of like a martial arts version of a “See’s Sampler” box of candy for someone who wants to “get a taste” of a variety of *kata* within an art, but does not want (or cannot find a teacher) to learn the complete art. *Shindo Muso Ryu jojutsu* created a *seitei* set of 12 *kata* out of the entire *mokuroku* (64 *jo* curriculum). These 12 *kata* consist of eight *omote* (beginning *kata*), three *chudan* (middle level *kata*) and one advanced *kata* known as *ranai*. These 12 *kata* can be learned in about three months of good training done two-to-three times a week. Once you learn the *seitei* set, you can apply to the *Kendo Renmei* (Association), which is the national governing body for *kendo* (modern sport fencing), *jodo* (modern short staff) and *iaido* (modern sword draw & cut), and take the various examinations for *shodan* through *hachidan* (1st dan – 8th dan). You are only examined on those 12 *kata* and you must know both the *jo* side and the *tachi* (sword) side. Oh, don’t forget that you have to pay your examination fee. For 8th *dan* the fee is \$10,000! And you have to take a \$1,000 preparation workshop the day before

where they go over any changes in the *kata* (which usually happen on a yearly basis)! Hey, just be glad that you are not going for your 8th *dan* in *iaido*. That fee is \$30,000!



Iaido practice before the various 1-8 *dan* examinations.



Paired sword practice – *tachi waza*
photo by Brendan Dowling

Randy-san Flies in For Dinner!

We had quite a treat when we heard that another member of *Danzan Ryu*, Randy Katz – also from the Westside YMCA dojo - was flying in from Macau, China just to have dinner with us in *Kyoto*! Randy’s work schedule has him flying all over the world and when he heard that we were going to be in *Kyoto*, he said “I will make some plans. I know people!” Actually, Randy Katz is a rather famous “Foodie” in Japan. He knows *all* of the best restaurants, especially the ones “off the beaten path” that only the locals go to. He has been interviewed

many times, been on the cover of some Japanese food magazines and been featured as a guest of Japanese radio and T.V.! Randy is “The Man” when it comes to eating out and he took us to *Masuda’s* Restaurant, which is located on a quiet side street in *Kyoto*. It was an exquisite experience. Our group just about took over the small restaurant. We had a beautiful selection of amazing soups, noodles, tofu, *sushi*, vegetables, chicken, *sake* and beer. Wow! What a great night out with Randy-san! Domo arigato *goazimashita!*



Randy (L) was the perfect host for this fantastic dinner in *Kyoto*!



Randy and Bill savor the sake.
Right: *Masuda-san*, the Master-Chef, makes his entrance.



Rich digs into some beautiful lobster.



Bellamy-sensei and his wife *Chisato* enjoy the night out.

Samurai On Galloping Horses, Slinging Arrows! That's *Yabusame*!



We took a nice day off from traveling around from dojo to dojo and went to a huge park and shrine in Kyoto to watch an exhibition of *Yabusame* – the shooting of arrows from a galloping horse into various targets. This is a very old tradition of a samurai fighting skill and it was an amazing thing to watch in person. The archers and the horses were dressed in very colorful clothes and they moved together so smoothly. This was a competition and the crowd really got into it as the archers came galloping down in front of us. Every time the arrows hit the target with a “*thwack*” the crowd erupted with cheers and applause.



These great action shots were taken by Brendan Dowling

The Duel – Muso vs. Musashi

We got back on the *Shinkansen* (bullet train) and zoomed out of *Kyoto* and down into southern *Japan* to the birthplace of *Shindo Muso Ryu*, the city of *Fukuoka*. The founder of *Shindo Muso Ryu*, *Muso Gonnosuke* is well known in this part of *Japan* because he is credited with being the only person to ever defeat the most famous swordsman in *Japan*, *Musashi Miyamoto*, in a challenge duel. As a matter of fact, there were two challenges that took place. *Muso* was a *samurai* who was well versed in the use of the sword, but his real expertise at that time (1604) was in the use of the *bo* (6-ft. staff). Both *Muso* and *Musashi* had great reputations as being undefeated in challenge matches and sooner or later you might expect them to meet and test their skills against each other. Sure enough, that day came and *Muso* issued the challenge to *Musashi*. *Musashi* had gained fame throughout *Japan* with the use of his *nito* (two-sword) method. He was able to trap the wide attacks of *Muso's bo* in an “X” block known as *juji dome* and had him completely “checkmated”. *Musashi* stunned *Muso* by smacking him on his head (by this time in his life, *Musashi* had transitioned into using just his *bokken* – wooden swords), but he spared his life and walked away from the encounter, adding another victory notch to his belt.



The Map of Mt. Homan

Photo by Brendan Dowling

Although *Muso* was glad to be alive, he was completely obsessed with trying to find out how to counter *Musashi's* *nito* method and to gain the skills necessary to avenge his defeat. To do this, *Muso* retreated to a mountain in *Fukuoka* known as *Mt. Homan*.



The cave of *Muso* – *Fuchi Cave*

At the top of the 3,000-ft. mountain was a *Shinto* shrine located in a cave known as *Fuchi Cave*. *Muso* retreated to the cave and stayed there, alone, for a period of 37 days where he meditated and trained in a martial arts practice known as *shugyo* (austere training). On the 37th day *Muso* received a vision that instructed him to shorten his 6-ft. *bo* to a 4-ft. length, and he called it a *jo*. He was given five techniques known as the *gokui* and told to attack the vital areas. The techniques of the *jo* incorporated movements from the staff, the spear, the halbred and the sword.

Muso returned to *Musashi's* domain and issued him a second challenge. This time *Muso* was able to use the shorter weapon more quickly, reversing the ends of the *jo* in such a way as to get “inside” *Musashi's* two sword movements and, indeed, countered his second attempt at a *juji dome*. *Muso* granted *Musashi* the same courtesy he was granted, knocking him out, but sparing his life in the encounter. The art of *Shindo Muso Ryu jojutsu* remained an exclusive art of the *Kuroda* clan where *Muso* was employed as the martial arts teacher for the family.

Over the next 400 years the art grew, developed and incorporated new techniques, sets of *kata* and a variety of weapons. The additional weapons included the *tanjo* – walking stick, *jutte* and *tessen* – iron truncheon and iron fan, *kenjutsu* – sword, *kusarigama* – sickle and weighted chain and *hojo* –rope binding. There is also an empty hand, *jujutsu* section of the *mokuroku* which at that time was called *torite* –arresting techniques.



Muso Gonnosuke faces off against *Musashi* using his new weapon, the *jo*.



Musashi Miyamoto wields his two *bokken* against *Muso*.

The Hike Up Mt. Homan

One of the traditions of the art is to make a pilgrimage to *Fukuoka* and to hike to the top of Mt. *Homan*, find *Fuchi Cave*, and make an *embu* at the cave to pay respects to the founder of the art, *Muso Gonnosuke*. That hike is just what this band of barbarians did and we were led up the mountain by *Bellamy-sensei* who had made this pilgrimage six different times before. This was an all day event that was challenging, strenuous and beautiful, all at the same time. When we arrived at the top of Mt. Homan we found several other day hikers there enjoying the view. One of them asked us where we were going and when we told him “down the other side, to *Fuchi Cave*”. He said “I know where it is. I will guide you there!” and guide us he did. It took about another hour, but we finally made it! The first thing I noticed as we approached the cave was the smell of incense. Then I heard the low throaty sound of continuous Buddhist chanting. As we walked into the clearing in front of the cave, we could see a man inside kneeling at the shrine in the cave. Many candles were lit, as well as incense. He was deep into prayer. We politely decided to wait outside until he was done. The only problem was that he just kept chanting! This went on for about 20 minutes and we all finally decided that we needed to go into the cave before the sun went down because we had our own ceremonies to perform.



All hands in!
Let the hike to the cave begin!

Rich stands in front of the *jinja* – *Shinto* shrine
dedicated to *Shindo Muso Ryu*.

The *kanji* on the rock to the right was written by *Kuroda-sensei*.

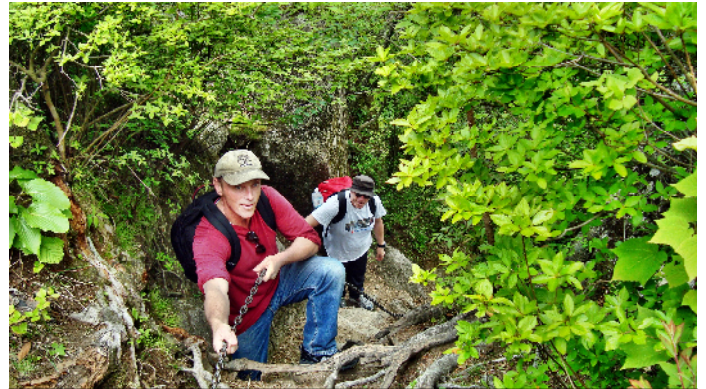
Photo on left by Brendan Dowling



The symbolic “path of *Jodo* – The way of the stick”



Chisato starts the climb down to the cave



Bellamy-sensei watches Mike make the climb down to the cave.



The sign outside of *Fuchi* Cave explains the history of *Muso* and the birth of *Shindo Muso Ryu*.



Chanting Prayer Man in cave.

Photo by Brendan Dowling



Bellamy-sensei makes his own prayer inside the cave.



We placed our own *jo* in with the older ones, left by others.

Photo by Brendan Dowling



Coming out of
Fuchi Cave

Fuchi Cave has been used for centuries as a shrine. It was big enough for all six of us to be inside and walk around a bit, along with our kneeling chanter. (Who, by the way, never missed a beat as we entered and kept right on praying and chanting). Bellamy-sensei shared some of his memories of his teacher, *Kuroda Ichitaro*, *Shimizu-sensei* and Donn Draeger making the journey to the cave on different occasions. He said that this was the first time he has ever seen anyone else in the cave, much less chanting the whole time! We paid our own respects to the spirit of *Muso Gonnosuke*, the founder of *Shindo Muso Ryu*, and we left one of our own *jo* for him in the cave. There were several other *jo* already there, very dark and old looking. A very cool thing and a little spooky too! We spent about 20 minutes in the cave and then we filed out because we had one more thing to do: Rich was informed that he would be making a demonstration in front of the cave as the final part of his *shodan* test. I was informed that I would be his partner and be the *uchidachi* (sword

side). We performed two *kata* for this *embu* (which was performed very close to the edge of a cliff). First was the advanced *kata* known as *Ranai*. This is a long *kata* that is considered the “pearl” of *Shindo Muso Ryu*. “*Ranai*” means to “bring order out of confusion”. We followed *Ranai* with the very first *kata* one learns in *Shindo Muso Ryu* known as *Tachi Otoshi*. The translation of this *kata* means “to drop the sword”. Every time you perform a *kata* it is a new experience. Both Rich and I found that *Tachi Otoshi* was more difficult to do, at that place and at that time, than the advanced *kata*.



Both photos by Brendan Dowling



Mike Belzer and Rich Kazcmarek stand in front of
Fuchi Cave after their *embu* - demonstration

It was time to get off the mountain. We wanted to make sure we got down before dark because, believe it or not, we still needed to check in at the *Shinto* shrine that had been specifically dedicated to the art of *Shindo Muso Ryu jojutsu* and make an official demonstration there. The Santa Monica *Jojutsu* Group registered at the shrine and each one of us were asked to demonstrate various *kata*. At the end of the demonstrations, Rich was promoted to *shodan* and I received my *sandan* certificate. By this time we were all ready for the bus to take us to the nearest restaurant where we could eat, drink and celebrate! We had made it up Mt. Homan!



Bellamy-sensei presents Mike Belzer with his *sandan* certificate at Mt. Homan shrine

Danzan Ryu and Shindo Muso Ryu – A Koryu Connection

Koryu have histories that can be traced in Japan for several hundred years. In fact, any art that was developed *after* the Meiji Restoration (1868) is, by definition, a *gendai* (modern) art and is not considered to be a *koryu*. While *Danzan Ryu* has roots in the Japanese *koryu*, there is no “home” or *hombu* dojo in Japan. It is not possible to go to Japan to study *Danzan Ryu* in more depth. The original style of *jujutsu* that Professor Okazaki studied in Hilo, Territories of Hawaii (now the state of Hawaii) back in the 1920’s was a *koryu* known as *Yoshin Ryu* – The Willow School. This was at the *Shin Yu Kai* dojo taught by *Yoshimatsu Tanaka* who also taught *Kodokan Judo* and the healing art of *seifukujutsu* to his students.



Professor Seishiro “Henry” Okazaki, founder of the *Danzan Ryu*.



The *Shin Yu Kai* dojo located in Hilo, Hawaii, 1916. A young *Okazaki* is standing, centered, in the back row. His teacher, *Tanaka-sensei* is seated in the second row, third from the right

As his training progressed, he was also introduced to the techniques of other *koryu* known as the *Kosogabe Ryu*, *Iwaga Ryu*, *Shibukawa Ryu* and the *Namba Shoshin Ryu*. We also know that when Professor Okazaki returned to Japan in 1924, it was with the specific purpose to tour the country and visit as many *dojo* as possible during his three month stay so he could compare and contrast different *jujutsu* techniques. After his visit to the *Kodokan Judo* Institute the founder of that art, *Jigoro Kano*, awarded Professor Okazaki the *sandan* rank in *Kodokan Judo*.



Young *Professor Okazaki* stands next to his *kiai-jutsu* teacher in Japan.



A young *Professor Okazaki* performing a *kiai-jutsu* technique while on his trip to Japan, 1924. The pot is hanging from an ice pick pierced through the flesh of his forearm.

Right about here it gets very interesting for me as a practitioner of both *Danzan Ryu* and *Shindo Muso Ryu*. *Professor Okazaki* trained at the *Kodokan Judo* Institute in 1924 during his three month tour of Japan. *Shimizu Takaji*, the 25th and last headmaster of *Shindo Muso Ryu jojutsu*, was already on the teaching staff at the *Kodokan* as the “*bujutsu* weapons instructor”. He was 19 years old when *Jigoro Kano* asked him to begin teaching the *jo* and the other weapons of *Shindo Muso Ryu* at the *Kodokan* because the vision that *Kano* had for his Institute at that time was to preserve many forms of traditional *bujutsu* as well as further the development of his “new” “martial way” known as *Judo*. So, it is quite possible that *Professor Okazaki* actually met *Shimizu Takaji* while they were both at the *Kodokan Judo* Institute in 1924. There is evidence to support this theory. In our advanced board known as *Shinyo*, there is a rope binding art that we call *Haya Nawa*. This technique is a very basic tie that is used in *Itatsu-ryu Hojo-jutsu*, of which *Shimizu-sensei* held the full teaching license known as the *Menkyo Kaiden*. It is well within the realm of possibility that the two trained together and *Professor Okazaki* “acquired” this technique from *Shimizu-sensei*. *Bellamy-sensei* went on to refer me to a historical photo that he saw on *George Arrington’s* website, www.danzan.com (shown here). He said “*Mike*, look at the picture of *Professor Okazaki* and another man (possibly *Kosogabe-Sensei*) in western style clothes taking a rest from a mountain hike. You will see that the other man has an actual walking stick in his hand. I am most interested in the stick that *Okazaki-sensei* is carrying. Wouldn’t you call that a *jo*? As a matter of fact, it looks to me like one of our own “branded” *jo* (branded with the kanji of “*Shindo Muso Ryu*”). Although we can’t read the *kanji* from the picture, maybe *Shimizu-sensei* gave the *jo* to *Okazaki-sensei* as a gift? The giving of gifts is an everyday occurrence in Japan. And between martial artists, giving weapons as a gift is very common.”



A young *Professor Okazaki* in western clothes taking a rest with *Kosagabe-sensei* on a mountain hike in Japan. Note that *Kosagabe* is holding a walking stick and *Okazaki* is holding a *jo* with *kanji* written on one end.

Danzan Ryu in America

Professor Okazaki developed a distinct, effective, modern form of self defense that he called *Danzan Ryu jujutsu*. His teaching also incorporated an extensive method of healing called *Seifukujutsu*. The name *Danzan* (lit. “Sandalwood Mountain”) refers to the Sandalwood trees that once were common on Hawaiian hillsides. “*Danzan Ryu*” refers to the fact that his style is really a “Hawaiian style” based on traditional jujutsu techniques, but also incorporated elements from Okinawan *karate*, Filipino *escrima*, Western boxing and wrestling and the indigenous Hawaiian art of *Lua*. In 1929, he opened the *Okazaki Seifukujutsu In* (lit. restoration and adjustment institute) and the *Kodenkan* or “school of the ancient traditions” where his art of *Danzan Ryu* was practiced and developed over the years. *Danzan Ryu* is now one of the most widely practiced systems of modern *jujutsu* in the United States and in several countries around the world.